

### EVENTS

**DETAILS AND MORE EVENTS INSIDE**, see Calendar p. 8-9

**SYMPOSIUM: ENGAGING LOUIS I. KAHN:**  
January 23 and 24  
Yale University

**TOUR: E.D. STONE'S CONGER-GOODYEAR HOUSE**  
February 7  
DOCOMOMO members tour

**MARIMEKKO: FABRICS, FASHION, ARCHITECTURE**  
Through February 15  
The Bard Graduate Center

**JEAN PROUVÉ: THREE NOMADIC STRUCTURES**  
Through April 23  
Columbia University

**GLASS AND GLAMOUR:  
STEUBEN'S MODERN MOMENT, 1930-1960**  
Through April 25  
Museum of the City of New York

**CHARLOTTE PERRIAND: AN ART OF LIVING**  
Monday January 26, 6:00pm  
Bard Graduate Center

### MONTHLY MEETINGS

Second Tuesday of the month,  
6:30pm at Gruzen Samton Architects  
E-mail [docomomo\\_ny@hotmail.com](mailto:docomomo_ny@hotmail.com)  
to confirm date and location.

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## AUCTIONING ICONS: FARNSWORTH HOUSE FARES WELL

On December 12, amid furniture by George Nakashima and sculpture by Harry Bertoia, the Farnsworth House—consummate icon of Modern architecture, designed by Mies van der Rohe in 1946-1951 as the weekend retreat for a Chicago doctor—went on the block. Its owner for the past thirty years, Lord Peter Palumbo, who painstakingly restored the building and opened it to a curious and grateful public, sold it to the highest bidder at Sotheby's International in New York.

The auction's outcome was a resounding triumph for all who consider Modern architecture worth fighting for. With a miraculous display of fundraising prowess, the National Trust for Historic Preservation (NTHP), the Landmarks Preservation Council of Illinois (LPCL), and the Chicago-based Friends of the Farnsworth House outbid private parties to secure the house for \$6.7 million (\$7.5m with fees and commissions).

With only \$3.5 million in hand on the morning of the auction, the preservation coalition may be the first to have saved an important building via cell phone. A barrage of calls to potential supporters and to those who had previously pledged raised the kitty to over \$6 million in a matter of hours. The actual bidding lasted a scant ten minutes, dur-

THE ISSUE OF CONTEXT IS INTERESTING,  
NOT ONLY AS IT RELATES TO ARCHITECTURE, BUT  
ALSO TO REAL ESTATE TRANSACTIONS.



THE HOUSE IS SITED IN AN OPEN MEADOW SURROUNDED BY 58 WOODED ACRES.

The sale came at the end of a prolonged attempt to secure the preservation of the Modern masterpiece by public means. Palumbo, the one-time owner of Corbusier's Maison Jauol and current owner of Wright's Usonian Kentuck Knob, together with the Friends of the Farnsworth House had enticed the State of Illinois to purchase the 2,200 square foot house and its 58-acre lot. Before the almost \$7 million bill had been paid, however, bureaucratic red tape, a downturn in the state's economy, and political infighting proved the deal's undoing.



FARNSWORTH HOUSE, PLANO, IL, MIES VAN DER ROHE, 1946-1951.

ing which time final solicitations were still being made. When the hammer fell signaling the coalition's victory, more than three hundred organizations and individuals had pledged their support.

The ownership of the Farnsworth House was officially transferred to the NTHP on December 18. The LPCL was quickly granted an easement that will prohibit inappropriate alterations to the house, even if sold in the future. It plans to operate the property as a house museum, beginning perhaps as early as this summer.

The property's new owners plan to preserve the house on its original site along the banks of the Fox River in Plano, some 50 miles southwest of Chicago—something, they maintain, at least one rival bidder had no intention of doing. Moving the house to another state, coalition members maintained, would constitute “an architectural disaster of the first order.” Such an idea is, indeed, anathema to preservationists, who understand that the inherent quality of a building is as much dependent on site and context as it is on form, materials, or artistic vision. Those concerned specifi-

*continued on page 7*

# WELCOME

This newsletter is a twice-a-year phenomenon. Regrettably, the Spring 2003 issue morphed to Summer, and Fall hit the slippery slope to Winter 2004. We've heard that many find the information useful and unusual and the intentions worthy. We hope that's true. But the newsletter is also infrequent, relatively costly, and rarely well-timed for announcements. To fill in the communication gaps, DOCOMOMO New York/Tri-State is making its new email list a priority for 2004. The new listserv, a function of the DOCOMOMO US web site, will include announcements of chapter meetings and other events as well as news and information relating to Modern architecture in New York, New Jersey and Connecticut. The service will launch full steam once we find a listserv editor/moderator (volunteers?). And no barrages. We anticipate sending 2-4 messages a month.

You can easily sign up now at [www.docomomo-us.org](http://www.docomomo-us.org). Go to the New York/Tri-State Chapter page for the correct list. If you want news covering a wider swath of states, sign up for the DOCOMOMO US listserv as well. Already on our hotmail.com list? You can switch to the new list anytime. Eventually we'll remove everyone from [docomomo\\_ny@hotmail.com](mailto:docomomo_ny@hotmail.com) and retire the technically problematic list.

We will keep publishing this newsletter and with that promise would like to once again thank Brent Harris who has generously provided fresh financial support to keep it coming to your mail box. Brent and his wife Beth, an architectural historian, are supporting Modern architecture on many fronts, including as owners and exceptional caretakers of the Kaufmann House (Richard Neutra, 1946) in Palm Springs.

We hope you find this issue interesting, even exciting. The world of MOMO just keeps growing. Tap into it and you'll see.

—Kathleen Randall  
New York/Tri-State Newsletter editor

## HARRY SEIDLER IN NEW YORK

Fifty years ago Harry Seidler built a house for his mother, Rose. Like many architects, it was one of the first buildings he was able to build on his own. Made mostly of concrete, this first purely modern house in Australia is now a museum.

At a lecture October 27th at The Center for Architecture, sponsored by AIA/NY and DOCOMOMO New York/Tri-State, Seidler spoke about the house, his life and career, the strangeness of becoming an "elder statesman" and living long enough to be able to preserve his own work. He also discussed his recent book, *The Grand Tour, Travelling the World with an Architect's Eye*.

Harry Seidler was born in 1923 in Vienna and lived a middle-class childhood until 1938 when Hitler annexed Austria. Sent ahead to Cambridge, he attended high school there for about a year until he was interned as an enemy alien, first in England and later in Canada. After the war he studied architecture at the University of Manitoba and earned a scholarship to the Masters Class at Harvard under Breuer and Gropius. In 1946 his fellow students included I.M. Pei, Harry Cobb and Ulrich Franzen. At the suggestion of Gropius he also went to Black Mountain College for the summer session. Studying with Albers, said Seidler, opened his eyes to composition and color. He was Breuer's first employee, working with him about a year and a half. Next came a year with Niemeyer in Brazil.

Seidler's parents settled in Australia after the war. His mother wrote inviting him to build them a house. That house, and the other innovative houses that followed, had sim-

### TOGETHER [SEIDLER & NERVI] DEVELOPED A CONCRETE BEAM SYSTEM THAT HAS BECOME A HALLMARK OF SEIDLER'S ARCHITECTURE

ple, open inline plans, often quite beautiful settings, innovative solar control, and were built primarily of concrete. The most spectacular is probably Seidler's own house in Killara, near Sydney.

His first large high-rise commission, Australia Square, (Sydney, 1961-1967) gave him the opportunity to hire Pier Luigi Nervi as structural engineer. Together they developed a concrete beam system that has become a hallmark of Seidler's architecture, allowing him to create very sculptural projects with a minimum of components, and to tackle one of the questions Gropius posed: how to get variety with prefab-



ROSE HOUSE, A WEEKEND HOUSE IN TURRAMURRA, AUSTRALIA, HARRY SEIDLER, 1949-1950.



SEIDLER HOUSE, KILLARA (NEAR SYDNEY). PENELOPE SEIDLER-IN MARIMEKKO-COMPLETES THE SCENE.

PHOTOS: MAX DUPAIN

ricated components. During his New York talk Seidler showed several of his projects in Australia, the Australian Embassy in Paris as well as recent residential commissions and a housing project in Vienna.

Seidler started taking photographs during his travels to visit Nervi and has kept up the practice. The second part of his talk was given over to the pictures, more than 900 of which are in his book. He photographed many subjects: Italian hill towns, Egyptian ruins, great works of ancient architecture, modern architecture like the Barcelona Pavilion and Bilbao, and recent architecture, like the ferris wheel in London.

There are ceiling details, stone joinery, gardens and sculpture—things you expect to see in an architect's portfolio and things you don't. Instead of turning the images into a travelogue, Seidler uses his photography to address architectural issues he is concerned with, showing how architects have dealt with them throughout history and providing fascinating, highly original juxtapositions.

Seidler connected well with his New York audience; they could grasp his process, his thinking and his relation to some of the icons of the Modern movement. On top of a unique and admirable architectural career Harry Seidler presents a wonderfully educational architectural tour.

—Abby Suckle

## MEDALS FOR DOCOMOMO'S FOUNDERS

The two individuals who founded DOCOMOMO were honored this Fall with "lintje"—medals—presented by Queen Beatrix of the Netherlands. For their efforts in founding and building the international organization as well as advancing the understanding of the Modern movement in their own country, Hubert-Jan Henket was inducted into the Order of the Dutch Lion and Wessel de Jonge was made an Officer in the Order of Orange-Nassau.

In 1988 Henket and de Jonge launched DOCOMOMO in the Netherlands, where both were on the architecture faculty at the Technical University of Eindhoven. Their goal was simply to create and sustain a network for the exchange of ideas and experience, and to draw public attention to the richness of 20th-century cultural history. And that they did.

In 2000, when Henket and de Jonge turned over the reins of the organization to a new chairperson, Maristella Casciato, and a new secretariat in Paris, the network had grown to over 2,500 participating architects, architectural historians, researchers, technical specialists, academics and students, active in 43 national working parties. Both founders still serve in an honorary and advisory capacity.

DOCOMOMO US congratulates Hubert-Jan Henket and Wessel de Jonge on receipt of these national honors and thanks them for creating the vital organization that has engaged us all.

## MY ARCHITECT—KAHN & ARCHITECTURE ON THE BIG SCREEN

On Wednesday, November 12th DOCOMOMO New York/Tri-State co-sponsored, with AIA/New York, a discussion and screening of the documentary *My Architect, A Son's Journey*. The event, which was held at the AIA's Center for Architecture, was organized by Nina Rappaport of DOCOMOMO and Pamela Pulchanski of AIA/NY, with generous assistance from DOCOMOMO member Rene Fan.

Before the film's New York debut at Film Forum, the writer and director, Louis Kahn's son Nathaniel Kahn, discussed his work with Martin Pedersen of *Metropolis* magazine before an audience of over 125. Pedersen's perceptive and sympathetic questions, and the filmmaker's unusual story, quickly riveted the audience's attention and hinted at the remarkable evening ahead.

Architect Louis Kahn died of a heart attack in 1974 in New York's Penn Station. Obituaries mentioned a wife and daughter, but not Kahn's two other families. Filmmaker Nathaniel Kahn, 39 (the architect's only son) has created an extraordinary document—a record of his journey to discover his father. Few documents of the Modern movement, or of architecture from any period, will move audiences with as much artistry and heart as this 116-minute film.

Nathaniel Kahn has been preparing for this documentary journey since age 11, when his father died. He did not easily accept his famous dad's death—had seen his white-haired head turning around street corners—had even written a

**"WHEN THE FILMMAKER IS AS TACTFUL ABOUT HIMSELF AS NATHANIEL KAHN, AND WHEN HIS JOURNEY IS SO ODD, SUGGESTIVE AND IMPORTANT, I CAN ONLY BE GRATEFUL FOR THE CHANCE TO RIDE ALONG."**

—STUART KLAWANS, REVIEWING IN *THE NATION*



HARRIET PATTISON. ©2003 LOUIS KAHN PROJECT, INC.

A YOUNG NATHANIEL KAHN WITH HIS FATHER, THE ARCHITECT LOUIS KAHN.

screenplay in which a father, thought to be dead, turns out to be alive. When he began the project he was finally ready, as an adult, to attempt to discover his father. Any apprehensions of the unknown quickly fade and a very comfortable homage emerges on film.

In *My Architect*, Nathaniel Kahn and his team abandoned the more conventional mode of a documentary editing, that of cutting up interviews and spreading talking heads throughout a film. Instead, interviews with Louis Kahn's peers (including Philip Johnson, I. M. Pei, Moshe Safdie, Frank Gehry and assorted politicians and contractors), family members, and Nathaniel Kahn's visits to his father's build-



NINA RAPPAFORT

NATHANIEL KAHN (RIGHT) FIELDS QUESTIONS FROM MARTIN PEDERSEN (LEFT)

ings (including the Choate Library, Kimbell Art Museum, and The Salk Institute) are presented in chronological order, heightening the shared emotional journey and cumulative architectural experience of a son getting to know his father. Nathaniel Kahn's sensitive intelligence and humor are evident throughout—deftly preventing the bittersweet poignancy of his personal quest from marring a serious and critically respectful examination of the career of a brilliant but all-too-human artist.

The visits are stepping-stones, as the son assimilates what he has learned, and looks directly for the father's spirit. The personalities of Louis Kahn's buildings seem to reveal the father more and more. The film concludes grandly with Nathaniel Kahn's first visit to the National Assembly Building of Bangladesh, in Dhaka, a magnificent building, which Louis Kahn never lived to see.

Asked which of his father's buildings he admired the most, Nathaniel Kahn replied that until recently he would have chosen the Dhaka building without hesitation, but that he had just revisited the small bathhouse (1955) near Trenton, NJ, designed by Kahn early in his career with the help of Anne Tyng. Viewed as his long journey was nearing its end, this small, simple building seemed to resonate anticipation of the difficult but inspired career to come. Will it survive to inspire future generations, was Nathaniel Kahn's pointed question to the assembled.

—William Hall

### INFORMATION:

[www.myarchitectfilm.com](http://www.myarchitectfilm.com)

*Editor's note:* The film has left Film Forum after an extended run and is now playing at Lincoln Plaza and Village Cinemas in NYC. The producers also plan to release the film in DVD after the nationwide theater release.

The bathhouse in Ewing, NJ, though appearing abandoned in the film, is in use every summer by the Jewish Community Center of Delaware Valley, as is the nearby day camp building also designed by Louis Kahn. The buildings are, however, in desperate need of renovation. Last year the Community Center received a grant from the New Jersey Historic Trust for a historic structures report. The report was prepared by Ford, Farewell, Mills and Gatsch Architects. While the Community Center has no confirmed plans for the bath house, its director Robert Frey says they are looking at costs and options.

See page 10 for a book on the Kahn bathhouse/day camp.

**FROM THE PRESIDENT:**

2003 has been an active and successful year for DOCOMOMO US. We are continuing to grow not only in members but also chapters. Recently we have received applications from Atlanta (to represent Georgia) and from Dallas (to represent North Texas). Others are in the process of preparing submittals. With our growth has also come an increased demand for activities, advice and most of all, advocacy. At the national level and by extension the regional level, DOCOMOMO US is poised to become the primary source and advocate for the preservation of Modern architecture. This will place ever more demands on our volunteer structure.

An activity that will help push the organization to the forefront both nationally and internationally will be the VIIIth International Conference to be held in New York in September 2004. The Columbia University Graduate School of Architecture, Planning and Preservation will be our host. Expecting some 500 participants, sessions will take place at the school and in several adjacent buildings. This past November the International Program Committee met in New York to select some 60 presentations out of the hundreds of submittals from around the globe.

While the conference itself will focus more on the scholarly and theoretical aspects of preserving postwar architecture worldwide, four additional seminars have been established to address technical issues. Tours and social events will complement the program.

Several new initiatives are also under consideration to improve communication and cooperation between the various chapters and individual members. Given the progress of DOCOMOMO in 2003 and the plans for 2004, the new year promises to be even more interesting and rewarding. We hope you will be there.

—Theo Prudon, president  
DOCOMOMO US

**MODERN HOUSES IN RYE MAKE A FINE FALL PROGRAM**

How many of us knew there was a significant cluster of 1940s functionalist houses on a cul-de-sac in Rye, NY, 25 miles from Midtown Manhattan? Developed cooperatively by a group of families committed to the arts and social causes, houses along Rye's North Kirby Lane exemplify postwar aspirations for family living close to nature.

These houses and some others nearby from as late as the 1960s were the subject of a well-coordinated program, including a lecture, an exhibition and a house tour organized by the Rye Historical Society. The events began with an October 19 lecture by Christian Bjone, author of the book *First Houses: the Grid, the Figure and the Void* (Wiley-Academy, 2002) an insightful,

control solar radiation through extensive south-facing glass. Three others—dating from 1955 through 1960—have compact, symmetrical forms determined largely by formal, rather than environmental, concerns.

The development of Kirby Lane North was led by Henry Wright, managing editor of *Architectural Forum* (and son of noted planner Henry Wright). He was joined by four other families, who jointly purchased 20 acres of steep, rocky woodland in 1947 and divided it into 17 roughly one-acre lots-plus the area around a common swimming pool-laid out along a twisting lane. After the five owners drew straws for a their choice of house sites, the remaining lots were sold. Because of the leftist politics of several (not all) resi-

pher Ezra Stoller, educated in industrial design, who planned his own house with the architect Abraham Geller. It resembles Wright's houses, but with the more disciplined geometries one would expect of design professionals. Stoller was quickly becoming one of the world's most renowned architectural photographers and established the photography group ESTO, now flourishing under the management of Erica Stoller, who grew up in this house.

However rational these houses may be in concept, they produce romantic effects in their numerous changes in floor level and ceiling height, their intricate patterns of light and shadow on textured surfaces, and their ever-present views of rocky woods.



FRANZEN HOUSE, NEAR RYE, NY, ULRICH FRANZEN, 1954.

**HOWEVER RATIONAL THESE HOUSES MAY BE IN CONCEPT, THEY PRODUCE ROMANTIC EFFECTS...**

well-illustrated study of early houses by Harvard students of Gropius and Breuer. Bjone succinctly placed the Rye houses in the context of postwar design in terms appropriate to both lay and professional listeners. The exhibition, set in one of the society's 18th-century interiors, was modest but effective, combining large photos, several clear explanatory drawings, a couple of good, recently-made models, and concise texts.

Most of the eight houses on the tour fall clearly into two groups according to design strategy. Three of the Kirby Lane North houses—dating from 1948 through 1950—have irregular plans, with wings variously following or cantilevering out from their sites' rock outcroppings. Single-pitch roofs extend out into sunshades to

dents, the area was locally dubbed Red Hill; at one point a cross was burned in front of one house that belonged to a civil rights activist.

Henry Wright, who had no formal education in architecture, designed four of the original five houses (two of them on the tour). While they vary widely with the varied terrain, they share functionalist layouts, palettes of humble materials (natural wood and plywood, cork floors, corrugated cement-board panels), and innovative heating devices such as radiant ceiling panels. Wright is reported to have invented vertical blinds for his large glass areas, and for a while manufactured them commercially in a shed on his property.

The fifth of the colony's original houses was owned by the photogra-



STOLLER HOUSE, RYE, NY, EZRA STOLLER WITH ABRAHAM GELLER, 1949

Tighter formal discipline arrived on Kirby Lane North in a modest, symmetrically planned 1955 house by architect Harold Edelman as a suburban retreat for the family of William Blitzer, who now makes it his primary home. Blitzer led the lighting company Lightolier, and remains active in it.

Also among the Kirby Lane North houses on the tour was the 1960 house that architect Norman Klein designed for his family. Inspired by Japanese architecture, the house is a simple rectangle in plan, with a low peaked roof and a verandah all around.

All of these houses except Henry Wright's have been expanded somewhat, following more or less in the original vocabulary and with almost no alteration of the original portion.

*continued next column*

PHOTOS: ©EZRA STOLLER/ESTO

Formalism and symmetry are the hallmarks of two houses in nearby areas of Rye, designed by Harvard design graduate Ulrich Franzen in the 1950s. In the 1954 house he designed for his own family, the main living areas are under a prominent “double-diamond” roof, cantilevered from a few steel columns. Butt-glazed glass all around emphasizes the autonomy of this canopy. Bedrooms occupy a flat-roofed band tucked behind the main pavilion.

Franzen’s Beattie house of 1958 is equally symmetrical, with a raised flat roof above its central living area. The present owner, architect David Gross, has added a sympathetic wing that establishes a new image as seen from the street, while leaving the original structure essentially unaltered.

Like almost any historic Modern buildings, these suburban houses face the threat of replacement as their original owners—and dedicated second owners—move on. The Kirby Lane North houses are largely protected from the McMansion threat by their forbidding terrain and modest lot sizes, but the Franzen houses, on more open sites, are vulnerable whenever they change hands. The present owner of Franzen’s own house purchased it expressly to stave off its demolition, and holds it as rental property.

Altogether, the Historical Society’s program seemed very effective, at modest cost to both the society and the participants. The well-attended events were clearly successful in drawing public and professional attention to the existence and cultural value of these houses.

—John Morris Dixon

## JAMES ROSE HOUSE AND GARDENS IN RIDGEWOOD, NJ: NOT JUST ANOTHER ROSE GARDEN

Forgotten and embittered is the popular misconception about James C. Rose, the innovative American landscape architect celebrated in the 1950s. Today a new appreciation of his designs and writings allows us to see a different image of the man and his work. Part of that new view is coming from the recent opening of his own 1953 experimental house and garden in Ridgewood, NJ as the James Rose Study Center for Landscape Architecture Research and Design.

In this traditional suburb we can see Rose’s hand at work during the very start of his career. His reputation began even earlier while he was attending Harvard University in 1937. Rose was part of a famous trio of students whose rebellious ways seem quaint today, but were well publicized then. The gang of three was Dan Kiley, Garret Eckbo and James Rose, all of whom had the

specimen plantings. If there is a signature element of Rose’s work it would be the image of a tightly confined suburban backyard developed as a clear spatial enclosure, efficient in its use of limited area and delightful in small constructed details.

Rose was also known for transforming the typical suburban fence (he called it a “space divider”) into a complex set of layers. At the Rose Center this is obvious at the entry where a closely spaced line of white pines each wrapped in climbing vines of Boston ivy and resembling narrow columns are set inches in front of a Japanese inspired woven fence of thin wood strips. The “divider” seems as complicated as he could possibly have made it while remaining natural in its setting.

The most unexpected and surprising aspect of the Rose house is how Rose continued the development of

“CHANGE IS THE ESSENCE...THROUGH THIS LOOKING GLASS, ‘FINISH’ IS ANOTHER WORD FOR DEATH.”

—JAMES ROSE, IN HIS BOOK, *THE HEAVENLY ENVIRONMENT*, 1987

audacity to publicly reject their class assignments—Beaux Arts Renaissance Gardens on imaginary estates—and demand that the school confront the horrors of the new world: modernism and suburbanization.

Kiley went on to develop a large office and became the landscape architect of choice for East coast modernists with his trademark tree grids extending the lines of high design buildings. Eckbo was also successful and became the West Coast equivalent. But Rose, who was dismissed by the University because of his unrelenting and sometimes insulting behavior, remained a much smaller practitioner.

It is fascinating to visit the Rose Center today, for on one site the development of a lifetime of work (Rose died in 1991) is so obviously laid out for all to see. The house started as three small one-room pavilions (for Rose, his sister and their mother) connected by landscaped courts. Over the years two of the pavilions became linked but the checkerboard pattern of alternating buildings and gardens still remains.

The courtyards in between the property perimeter and the structures were intensively articulated, each with their own identity of pavement textures, patterned garden walls and

the property by building up into the sky. In the early 1960s Rose had the opportunity to visit Japan

and was deeply affected by the people, culture and landscape. Added to this was the growing disenchantment with the hard core modernist values of the International Style and Rose’s desire for a more humanistic (read: more wood) regionalism.

Rose started to develop the next phase of his career and the next step of development on his property by building a series of exterior stairs, open

rooms, lattice roofs and flying bridges on top of the existing house. A Zen Buddhist meditation chamber, a garden outlook, a secret retreat and a child’s tree house are all images that come to mind in describing the strange collection of recovered lumber and plastic panels that were cobbled together on top of the tar and gravel roofs.

It is this layer of eccentricity (or madness) that gives the center such an incredible presence. When you walk through the building and its layers of personal history it is as if you are traveling through Rose’s mind: idealistic, focused, creative, possibly absurd, obstinately continuing down a career path labeled by many as a failure. You can even begin to understand that it was tragically correct in its own unique theatricality.

—Christian Bjone

### FOR MORE INFORMATION:

The James Rose Center (506 E. Ridgewood Ave.) is open to the public on the first and third weekends in Summer and Fall months. Group tours can be arranged at other times. Contact the Center at (201) 446-6017 or [www.jamesrosecenter.org](http://www.jamesrosecenter.org).

For more information on James Rose, the Center’s web site (above) has extensive biographical information, photos, a bibliography and excerpts from Rose’s books and articles.

The Nov/Dec issue of *Preservation* magazine featured an article on Rose titled “Domestic Unrest.”



COURTYARD VIEW, JAMES ROSE HOUSE, RIDGEWOOD, NJ, 1953

LIONEL FREEDMAN, FROM CREATIVE GARDENS, 1958 (REINHOLD PUBLISHING CO.)

## METROPOLIS INTERVIEWS DOCOMOMO'S PRESIDENT

Theodore Prudon, a founding member of DOCOMOMO who has been president of the US organization for six years, was featured in the December 2003 issue of *Metropolis* Magazine. In an interview titled "Save It for Later," *Metropolis* executive editor Martin Pedersen talked to Prudon about subjects dear to all preservationists working in the realm of the modern.

After an introduction to DOCOMOMO and its many missions, questions began to roll on the status of Modern buildings today and the dilemmas of their preservation. Prudon relayed DOCOMOMO's take on the topics. The biggest dilemma: an unclear criteria for judging buildings—after the icons, it's pretty much grey area. The difference between preserving very old buildings and those of the recent past: sheer volume; functionalism—buildings designed for specific uses and thus more susceptible to obsolescence; and building technology. The differences between the European and American approaches to history and preservation: Europeans are less dogmatic about what deserves preservation and more willing to sensitively use old buildings in new projects. They are more accepting of regulatory environments, and, Prudon believes, share a sense of collective consciousness and ownership that Americans don't come close to. "Economic realities make something like the public good much harder to achieve here," he notes, "and preservation laws are quite recent."

From here, questions branched to specific battles and more theories. Pedersen did a fine job of bringing the trickier aspects of Modern architecture's preservation to the attention of readers. Prudon provided plenty to fuel the fire.

See page 40 of the December 2003 issue for the full interview. A longer version appears on the magazine's web site at: [www.metropolis-mag.com/html/content\\_1203/ob](http://www.metropolis-mag.com/html/content_1203/ob) (The Metropolis Observed section)

# ADVOCACY UPDATES:



COURTESY: ESDO

NEW YORK:  
**2 COLUMBUS CIRCLE/  
GALLERY OF MODERN ART**

E.D. STONE, 1964  
FACADE AND INTERIOR  
REWORKING PENDING

## 2 COLUMBUS CIRCLE MAKES "SEVEN TO SAVE" LIST

On November 24th DOCOMOMO/New York Tri-State joined other New York civic groups, a representative of the National Trust, architectural historian Barry Bergdoll, author Tom Wolfe and others to support the Preservation League of New York State in announcing placement of 2 Columbus Circle on its "Seven To Save" list for 2004. The League has been instrumental in collaborating with local efforts to save modern buildings over the past several years. Two Columbus Circle joins prior "Seven To Save" selections including the Alvar Aalto designed Kaufmann Conference rooms, Stone's Conger-Goodyear House and Saarinen's TWA Terminal. In this case, the League's listing will provide added impetus to ongoing efforts, led by Landmark West!, to see 2 Columbus Circle designated a landmark and saved from a destructive recladding.

Held at the Hudson Hotel, the event was attended by over 80 people, including media representatives. Caroline Zaleski, Preservation League of New York State board member and DOCOMOMO member, did key organizing for the event and notes that interest in the building is national, even international. Letters were received from a wide range of well known individuals in art and architecture circles including: Chuck Close, Eric Fischl, April Gornik, Peter Halley, Timothy Greenfield-Sanders, Frank Stella, Robert A.M. Stern, Joel Shapiro and Stanislas von Moos (formerly of the Foundation Le Corbusier). Several letter writers noted that Two Columbus Circle is needed now more than ever on the circle, as its opaque sculptural quality and odd monumentality are a foil to the immense glass facades of the new Time Warner building.

DOCOMOMO New York/Tri-State supports the new use of the building as the Museum of Arts and Design, but believes Stone's museum building can be returned to use as a museum without destroying the façade, and further, that the public processes the city enacted to assess the historical and cultural value of buildings and sites have been circumvented in the case of 2 Columbus Circle.

DOCOMOMO's mission supports the preservation of a broad range of modern buildings. Arguably, E.D. Stone in his later work often sailed against the prevailing winds of high modern taste. Yet, the future of this building or any building, should not be decided by conventional or current taste alone. If buildings are judged by their conformity to such standards we would have a sadly truncated record of our society's creative will.

—Nina Rappaport and Kathleen Randall

## FURTHER DEVELOPMENTS ON 2CC

DOCOMOMO New York/Tri-State is a petitioner with the Historic Districts Council and several individuals in a lawsuit brought by Landmark West! in early November against the City of New York. The lawsuit seeks to annul the determination by the City Planning Commission (CDC) to "abandon" 2 Columbus Circle (give it to the Economic Development Corporation, which will then sell it to the Museum) on the grounds that the CDC did not perform an assessment, required by law, to determine if loss of the building will adversely impact the City's cultural and architectural heritage; that CDC's analysis artificially and intentionally reduced the stature of 2 Columbus Circle allowing it to forego the required assessment; and that disposition of the building—city property—without first preparing an EIS is unlawful. The City must file its response in early January, and a court date is set for January 20, 2004.

Lawsuits require attorneys and this one is no exception. If you would like to help support this effort to get a fair day in court for 2 Columbus Circle, and put some teeth into City laws for dealing with important buildings, please consider a donation to the legal fund. These can be sent directly to Landmark West!, 45 W. 67th Street, NY, 10023, or to DOCOMOMO New York/Tri-State earmarked for 2CC's legal defense.

## OF INTEREST:

- Michael Sorkin, "Of landmarks and memorials: Getting mad (and MAD) about all the wrong things," *Architectural Record*, January 2004
- Laurie Kerr, "How 2 Columbus Circle Saved the World," *Wall Street Journal*, December 2, 2003, p. 10.
- An excellent, illustrated historical overview of E.D. Stone by Tom Mellins, as well as the transcript of this summer's online forum on 2CC, moderated by Paul Goldberger, can still be accessed on the web site: [www.collectorsworld.org](http://www.collectorsworld.org).

# MEMBERS-ONLY TOUR!

## CONGER-GOODYEAR HOUSE

DOCOMOMO New York/Tri-State, in conjunction with the World Monuments Fund, has arranged a tour of the A. Conger-Goodyear House in Old Westbury, NY for Saturday February 7th at 11:00 AM. This will be an exciting opportunity to see this 1938 Edward Durell Stone-designed house before it is sold.

Transportation and lunch will be up to each individual. The nearest LIRR station is Westbury where there are also several restaurants. Driving directions and train schedule will be distributed at a later date. Caroline Zaleski, who has done extensive historical research on the house, will lead the tour. The cost is \$20. Please email [docomomo\\_ny@hotmail.com](mailto:docomomo_ny@hotmail.com) to reserve a place and include your phone number.

It's members only so this is a great time to join or renew your DOCOMOMO membership. *see page 11*

## IN THE MARKET?



### MANDEL HOUSE, 1934

Edward Durrell Stone's early masterpiece in Bedford Hills, NY is on the market after a thorough 12-year restoration and repair by its current owners, DOCOMOMO members Eric and Nanette Brill. The perfectly white, International Style house is sited on a lush green knoll and surrounded by 21 acres of private property. This National Historic Landmark is 7,500 sq.ft. (excluding terraces), with 13 rooms and many extras—an indoor squash court is just one. The house retains most of its Donald Deskey designed furniture, which will be sold with the house.

Listed at \$5.9 million with Sothebys Realty.

[www.sothebysrealty.com](http://www.sothebysrealty.com)



### SPRETER STUDIO, 1933-1934; AND ADDITION

Spreter Studio designed by Howe & Lescaze 1933-1934. Located in Gladwyne, Lower Merion Township, PA, the studio was expanded with a well-integrated residence designed by George Daub in the 1950s. The complex sits on three acres overlooking Mill Creek with great views. The construction is concrete, stone, lolly columns and metal sash. Condition is neglected and needing work, but as they say, 'has great potential.'

Listed at \$998,000

Mia Bloomfield, Coldwell Banker Preferred, [mbloomfield@cbpref.com](mailto:mbloomfield@cbpref.com) (610) 662-6732

## ADVOCACY, CONTINUED

DAVID GALLAGHER/WWW.LIGHTINGFIELD.COM



NEW YORK:

**TWA TERMINAL AT JFK**

EERO SAARINEN, 1962

VACANT

## TWA: WILL IT FLY AGAIN?

If you swing by Terminal 5 these days you will find a Modern masterpiece in the raw. TWA Terminal (1956-1962) has been stripped of all the accoutrements of airline operations. A lone guard sits center stage at a folding table with a telephone. One can imagine worse forms of solitude.

The future of Saarinen's masterwork is far from resolved or guaranteed, however there have been some promising—and not so promising—developments since our last update in June. JetBlue Inc., which operates out of the nearby Terminal 6, has been negotiating for over a year with the Port Authority of NY and NJ for expansion. On the table was the Port Authority's 2001 master plan for a new mega terminal in the nexus of Terminals 5 & 6, a plan that left TWA Terminal loitering between a new terminal and parking garage without clear purpose, and slated I.M. Pei's National Airlines Terminal for demolition. Many lobbying forces kicked in over the summer, most notably the aggressive work of the Municipal Art Society, and in October, JetBlue publicly announced its intent to use TWA Terminal as part of its operations and in tandem with a new terminal. DOCOMOMO New York/Tri-State wrote a letter to the airline commending and encouraging this new plan and also pleading for the preservation of Pei's Terminal 6.

That promising news has been balanced by new developments in December. No deal has yet been reached between the Port Authority and JetBlue as a designated "developer" for the new terminal and a new draft of a general Memorandum of Agreement (MOA) has been issued by the Port Authority. The MOA, which comes out of the Section 106 and 4F review process, is an agreement between the Port Authority, the Federal Aviation Administration (FAA), State Historic Preservation Office (SHPO) and the National Advisory Council on Historic Preservation regarding requirements and restrictions for TWA as part of the master plan. The revised MOA does little more to protect and engage TWA Terminal than the first, stating only that the flight tubes are to be retained and some type of airline use—information or ticketing kiosks for example—is to be incorporated in the main terminal space. Again, all details have been left to the discretion of the developer selected for the site. It also fails to address exactly what role the developer will play in ensuring the future of the landmark building and it does not provide opportunity for input from from the SHPO or the public on the design of the new mega terminal.

The new MOA, while not alarming if JetBlue becomes the designated developer and follows through on its stated intentions, raises one very serious red flag. It states that if the Port Authority cannot reach a deal with a developer within two years the terms can be renegotiated by the signatories without any public review or input. (DOCOMOMO, Municipal Art Society, National Trust for Historic Preser-

*continued on page 10*

## FARNSWORTH, CONTINUED

cally with preservation of modern architecture have looked beyond the claims of pure decontextualism made by "International Style" architects and their critics to develop a nuanced understanding of the relationship between nature and (architectural) culture.

The issue of context is interesting, not only as it relates to architecture, but also to real estate transactions. Buildings are frequently sold at auction, but more often as part of a foreclosure than as the grand finale of a modern art and design sale. One very notable exception is the Rockefeller Guest House in Manhattan, designed by Philip Johnson in 1950. Sold at Sotheby's for \$3.5 million in 1989, it was auctioned again in 2000, by Christies, where it realized



©JON MILLER, HEDRICH-BLESSING

THE FARNSWORTH HOUSE COMES WITH ITS CLASSIC MIES FURNISHINGS.

more than three times the earlier price. The notion of modern minimalist architecture as a luxury item, on par with other refined works of art, is not new; but one has to wonder whether the heightened visibility of the transaction and the cachet of the sales venue itself served to increase the property's value—both real and perceived.

If the December sale of the Farnsworth House increased its value in the marketplace, I'm curious about whether it also exacted a price. Did the presentation of Mies's pristine glass box amidst other rare jewels of modern design detract from its value as a work of architecture, conceived for a specific site and informed by its various adjacencies to city and river, meadow and forest? Did this increase its vulnerability to physical dislocation? By imposing a time limit on the ongoing fundraising efforts of state preservationists, did the building's steward expose the property to an even riskier fate? While having a finish line in place no doubt quickened the pace of the runners, the race was by all accounts uncomfortably close. Had the satellite grid hiccupped on the morning of the 12th, would the outcome of the sale have been a source of great concern rather than celebration?

Given the commercial success of the Rockefeller and Farnsworth sales, more Modern architecture auctions are bound to follow. Let's hope that for those buildings worthy of preservation, we are poised and at the ready, paddle in hand. —Nancy Eklund Later

*Editor's note.* The NTHP and LPCI are now underway with new fundraising to secure a \$5 million endowment for stewardship and operation of the Farnsworth house as a public site. Please visit any of the web sites below to contribute. [www.nthp.org](http://www.nthp.org); [www.farnsworthhousefriends.org](http://www.farnsworthhousefriends.org) and [www.lpci.org](http://www.lpci.org).

### EXHIBITS

#### Jean Prouvé: Three Nomadic Structures

Through April 23  
Arthur Ross Gallery  
Columbia University  
(212) 854-3473

Furniture, architectural works and photographs pertaining to three specific nomadic structures—the Glassmaking School, in Croismare, France (1948); the Tropical House, in Niamey, Africa (1949); and the Aluminum Centenary Pavilion, in Villepinte, France (1954)—emphasize the relevance of Prouvé's work to contemporary architecture. Each of the nomadic structures illustrates particular areas of emphasis in the architect's work: education, the tropics, and the use of aluminum.

#### Glass and Glamour:

#### Steuben's Modern Moment, 1930-1960

Through April 25  
Museum of the City of New York  
5th Avenue at 103rd  
(212) 534-1672; [www.mcny.org](http://www.mcny.org)

In a period dominated by glassy International Style architecture, Steuben produced high-end examples of Modernism that industrial designer Walter Dorwin Teague aptly described as "evidences of solvency." Among the 200 glass works on display are one-off art pieces by Matisse, Noguchi, and Dalí, as well as functional pieces by Steuben's in-house designers.

#### Marimekko: Fabrics, Fashion, Architecture

Through February 15  
The Bard Graduate Center for Studies in the  
Decorative Arts, Design and Culture  
18 West 86th Street

(212) 501-3023; [www.bgc.bard.edu](http://www.bgc.bard.edu)

*Marimekko: Fabrics, Fashion, Architecture* presents the history and products of this remarkably modern Finnish company. Founded in 1951, Marimekko

first wooed customers with its bold textile designs that embodied the new postwar optimism, later extending its forward-looking aesthetic to fashion and home furnishings. The Bard Center's show features over 150 examples of archival documents, design drawings, fabrics, fashion accessories and photographs.

*Remaining events in conjunction with the exhibit include:*

**January 22.** "Overlapping Traditions: The Textiles of Finland and Japan," a panel discussion looking at the similarities in the history of textile design in both countries.

**January 23.** "The Finnish-ing Touch," a study day that includes a lecture at BGC, a visit to the Aalto-designed Kaufmann Conference rooms, a showcase presentation of new Finnish design at Scandinavia House, a tour of the Consul General of Finland's private residence and more.

**February 2.** "Marimekko Village: Utopian Dreams from 1960s Finland," a lecture by Riita Nikula, head of the Department of Art History, University of Helsinki. Nikula will talk on the far-reaching visions of Marimekko founder Armi Ratia, including designs for an entire village—all pure modernism—for company employees.

#### Phenomenon Finland: A Midwinter Festival

Saturday January 31; 11:00-5:00pm

The Bard Graduate Center

Viewing of the Marimekko exhibit (see above) plus a collection of activities and programs for the entire family.

### LECTURES/DISCUSSIONS

#### Charlotte Perriand: An Art of Living

Monday January 26, 6:00pm

Bard Graduate Center

18 West 86th Street

### MODERN ARCHITECTURE/AMERICAN MODERNITY

#### BUELL CENTER, COLUMBIA UNIVERSITY

Buell Center's two-year, multi-format program to examine the dominant architectural ideology of the 20th century from a variety of new perspectives continues through 2004. A schedule of late-Winter and Spring lectures is forthcoming. Check with the Center later this month.

(212) 854-8165

[www.arch.columbia.edu/buell](http://www.arch.columbia.edu/buell)

### ROBERT DAMORA: 70 YEARS OF TOTAL ARCHITECTURE

#### Yale School of Architecture

November 17, 2003 through February 6, 2004

Robert Damora, a 1953 graduate of the Yale School of Architecture, a modern architect, and a photographer, has organized an exhibition featuring his design, research, and photography from the 1930s to the present. As a photographer on assignment for numerous architecture and style magazines, Damora created iconic images of the work of Walter Gropius, Mies van der Rohe, Louis Kahn, Eliel and Eero Saarinen, Edward Durell Stone, Paul Rudolph, and sculptor Carl Milles, as well as portraits of them. Working from the perspective of an architect, Damora says that he approaches the photography of architecture as a total effort in which he seeks and expresses "the full value of each subject—its function, strength, and intrinsic beauty." Damora's deep knowledge of and passion for buildings and their architects inform his photographs, which are complex compositions of light, shadow, lines, and forms. For example, his affection for modern architecture is evident in the memorable composite portrait of Paul Rudolph and the Art & Architecture Building, which was the cover of the February 1964 *Progressive Architecture*.

The exhibition displays Damora's work as the director and photographer of United States Steel Corporation's research and development program for advanced concrete experimental structures. The program, which included proposals by the foremost architects and structural engineers of the 1950s, was widely published and included in the 1960 Museum of Modern Art exhibition "100 Years of Visionary Architecture." Drawings and models of Damora's designs for the "Better Houses at Lower Cost" program and his ongoing experimental program in prefabrication—utilizing fewer parts and simpler assemblies to create affordable yet aesthetically innovative houses—are also exhibited.

—Dean Sakamoto



GROPIUS HOUSE, 1938, AS PHOTOGRAPHED BY ROBERT DAMORA

(212) 501-3023; [www.bgc.bard.edu](http://www.bgc.bard.edu)

Mary McLeod, professor of architectural history and theory at Columbia University, lectures on the mid-century French furniture and interior designer Charlotte Perriand. The lecture highlights material from McLeod's new book of the same title.

#### Reflections: Fashion, Photography and Modernism in the 1960s

Thursday February 5, 6:00pm

Bard Graduate Center

Two art historians and a career fashion photographer speak on the role fashion photography has played in our society. Focusing on the 1960s, the presenters will explore the relationship between fine art and applied photography, the influence of feminism, modernist theory and other social trends on the field and material culture in general.

#### Books About the Skyline

##### The Skyscraper Museum

The Skyscraper Museum, which will open in its permanent gallery space in Battery Park City in February, is hosting a series of book events highlighting the skyline architecture of New York. All programs are free and will take place at The Center for Architecture, 536 LaGuardia Place starting at 6:30 pm. (212) 683-0023.

**February 3.** Eric Howler on *Skyscraper: Vertical Now*

**March 9.** Richard Berenholtz photographer of *New York Architecture: A History*

**April 20.** Jim Rasenberger on *High Steel: The Daring Men Who Built the World's Greatest Skyline*.

## SYMPOSIA

**Engaging Louis I. Kahn:  
A Legacy for the Future**  
January 23 and 24

**Yale School of Architecture; Yale Center for  
British Art and Yale University Art Gallery**

This two-day event marks the 50th anniversary of the Yale University Art Gallery, Kahn's first major work, and the 25th anniversary of the Yale Center for British Art, his last major building. The symposium gathers preservationists and scholars of Kahn, along with former clients and collaborators, to explore a wide range of issues, both practical and theoretical, that bear on the conservation of Kahn's work and its meaning for the future.

Reservations are required and space is limited. Contact Diane Bowman at the Yale Center for British Art (203) 432-8929 or [diane.bowman@yale.edu](mailto:diane.bowman@yale.edu).

This symposium will be held in the Lecture Hall at the Yale Center for British Art, 1080 Chapel Street, New Haven.

## WALKING TOURS

**Bell Bottoms & Leisure Suits: Architecture of  
the 1960s and 70s**

**Saturday January 24, 2:00pm**

**Municipal Art Society**

**(212) 439-1049**

Led by architectural historian Matt Postal, this tour rediscovers some of the architecture in the midtown area that transformed these tumultuous decades. \$12/\$10 MAS members. Meet outside Starbucks, Park Ave. and 48th Street.

**Rise of the New York Skyscraper: Downtown**

**Sunday February 29, 2:00pm**

**Municipal Art Society**

**(212) 439-1049**

From Park Row to Chase Manhattan, this tour covers the history of the skyscraper using the buildings of lower Manhattan, with emphasis on how technology, aesthetics and zoning changes have guided this evolution. Led by architectural historian Francis Morrone. \$12/\$10. Meet in Front of St. Paul's Chapel, Broadway and Fulton Streets.

## THE MARITIME GOES HIGH END

A beloved and bemoaned mid-century modern building has been pulled to shore. The National Maritime Union Building on 9th Avenue between 16th and 17th Streets, an area linking Chelsea and the Meatpacking District, was recently reborn as a nautically inspired boutique hotel. The 12-story building is one of New York's more conspicuous pieces of quirky architecture. Its white tile façade perforated by five-foot-wide portholes delivers prime views of the Hudson River and beyond.

Designed by Albert C. Ledner, a New Orleans-based architect and student of Frank Lloyd Wright, the building opened as the Joseph Curran Annex in 1966, serving as dormitory and recreational facility for merchant mariners. The annex was an addition to the Union's headquarters on 7th Avenue between 12th and 13th Streets. Vaguely nautical, the headquarters building was also designed by Ledner, in 1964, and is another of the city's unusual modern works. Its cantilevered floors and screen-like, hole-punched facade project out over a circular base of glass block.

The 9th Avenue façade of the Annex building, now the hotel, is set back from the street with a raised plaza and four arched entrances topped by a grid of porthole windows. The 17th Street façade employs an unusual application of the 1961 zoning resolution setback requirement, sporting an 8-1/2 degree slope off the vertical which slightly skews the rows of porthole windows. This portion of the structure is undergoing exterior

repairs and is currently occupied by the Covenant House charity.

The building as a whole has had a variety of tenants. After the sailors jumped ship, the building passed into the hands of the Covenant House and then in part to the Chinese government, who used the 9th Avenue building as a diplomatic dorm.

In May, after a \$33 million renovation, the building reopened as the aptly named Maritime Hotel with 124 guest rooms, a Japanese restaurant and a Mediterranean-inspired lobby bar. The project was developed by Eric Goode and Sean MacPherson, the team behind Park, a fashionable restaurant and bar housed in an old garage on Tenth Avenue identifiable by its vertical neon 'PARK' sign.

The primary exterior alteration was a reconfiguration of the plaza on the west side of the building to house a 10,000 sq. ft. garden for dining and drinking. The lobby, a dimly lit haven accessed via the lounge and plaza, hints at the exotic with low-slung furniture, teak paneling, blue glazed brick and banana palms staked out under bead board ceilings and an original painted frieze

depicting the world's major ports.

Below street level in the former meeting hall of the National Maritime Union, eating sushi has taken the place of tall tales of adventure in far flung ports of call. The imposing 5,000 sq. ft. space is stunning as a dining room with its double-height, barrel vaulted ceilings. Gold-toned wall tile with a wave pattern and Chinese lanterns provide handsome accent

The hotel rooms, at \$250 a night, are reminiscent of a ship's cabin with burnished teak furniture and fabrics in blues and creams, all with added luxuries such as a flat screen TV and wireless internet access. The designers could easily have gone the route of sleek modernism with 1960s furniture



MARITIME UNION BUILDING, ALBERT LEDNER, 1966, NOW MARITIME HOTEL.

PHOTOS: SERIANNE WORDEN



and a palette saluting blacks and whites, but instead the atmosphere is one of voyage and escape—something a bit more exotic; a bit less commercial. Considering the quirkiness of the building and its relationship to the sea, the renovations have returned an adventurous spirit to one of the city's notable modern buildings.

*Vanity Fair*, in announcing the new hotel last June, referred to the Maritime Building as a "bad building...by any standard." While some may argue this most subjective point, a difficult modern building has a new and thus far successful life. Perhaps it will offer a testament to the possibilities of other modern buildings burdened with similarly disparaging labels.

—Serianne Worden

## TWA @ JFK, CONTINUED

vation (NTHP), Landmarks Conservancy and others have been “consulting parties” to the Section 106 review process and have provided input on earlier MOAs.)

This clause suggests disincentive for developers and the very real possibility, given current economics in the industry, that by 2006 TWA could be fair game for almost anything, including simple abandonment. The MOA basically acts as the preservation community’s sign-off on the current master plan—a massive semi-circular structure surrounding TWA, that among other shortcomings, delivers *de facto* permission to demolish Pei’s National Airlines Terminal.

DOCOMOMO US has just sent a letter to the Port Authority raising concerns about the revised draft MOA. The Municipal Art Society has also submitted extensive comments, urging the FAA not to sign the MOA until the language ensures a future for the public review process, if not the actual buildings in question. The NTHP is also weighing in on these and other legal issues. JetBlue is not presently sharing any further word on its plans, time-frame or deal with the Port Authority.

As we all know, nothing but the jets move fast at JFK. The Section 106 review is not complete until the MOA is signed and that means we must make our positions clear now, starting with an MOA that provides more reassurances for the future of these terminals. JetBlue is one of the few profitable domestic airlines these days (and the only airline hip enough to make TWA Terminal a marketing coup) so we can only hope that the company will step to the plate and follow through with restoring Saarinen’s terminal for passenger use—guided by a new, better MOA. And when it does, fans of Modern architecture and even those who don’t know they are fans, will surely be thrilled to once again experience TWA’s soaring spaces on their way to Seat 9B.  
—Kathleen Randall

## FOR THE MODERN ARCHITECTURE SHELF



### Eero Saarinen: An Architecture of Multiplicity

Antonio Román  
Princeton Architectural Press, 2003  
225 pages; 180 photographs  
Hardcover; \$60

The work of second-generation modern architects like Eero Saarinen can be seen as anticipating postmodernism, or as an alternative to the strictures of dogmatic first-generation modernists. In *Eero Saarinen: An Architecture of Multiplicity*, Antonio Román considers both views and points out that the complexity and diversity of Saarinen’s work has particular relevance in the contemporary culture of architectural pluralism. In this boldly illustrated new book, the first comprehensive monograph on Eero Saarinen, Román portrays the architect and many of his most important projects through five topics: Creating, Dwelling, Building, Socializing and Judging.

Born in 1910 in Kirkkonummi, Finland, Saarinen was greatly influenced by his father, Eliel, the prominent Finnish architect and planner whose practice fused modernist principles with those of the Finnish Crafts Movement. Eero lived in a house designed by his father until 1923, when his family moved to the United States where Eliel developed buildings and the architecture program for the Cranbrook Academy of Art. Eero’s first topic of study was the same as his mother’s; sculpture. He began studying sculpture in France, but eventually decided to switch programs and entered the School of Fine Arts at Yale to pursue an architectural education.

Following his father’s death, the work that Eero Saarinen developed as he emerged as an architect of independent vision, drew upon these varied interests and influences.

In the chapter called Creating, Román examines the often inscrutable topic of the design process. Particularly fascinating is his description of a 1959 study conducted by Berkeley psychologists Donald MacGinnon and Wallace Hall, which sought to establish the attributes of the creative individual. Saarinen was one of 40 architects selected to participate. Román recounts the aftermath of a mosaic test that the participants were asked to solve, portraying Saarinen’s rivalrous relationship with Philip Johnson:

I asked Philip what he did with the tiles, and he said, “Oh, those colors were awful. I threw the colored tiles away and used only the black and white. What did you do, Eero?”—I told Philip I had used only white, and he was so jealous (p. 36).

The book traces the development of significant projects such as the TWA terminal at JFK Airport, the General Motors Technical Center in Warren, MI, Dulles International Airport in Chantilly, VA, and the Jefferson National Expansion Memorial in St. Louis, MO. The analysis of the projects illuminates Saarinen’s design methodology:

In each case he examined a host of factors—client, site, program, budget, construction method, urban environment, aesthetic agenda, and so on—and then arranged them hierarchically before proceeding with a plan....The mounting sense of detachment in contemporary society—a by-product of mass-produced objects and uniform housing—could only be counterbalanced, in his view, by engaging environments that were designed with plenty of personality and were capable of conveying a sense of human identity (p. 209-10).

In relation to the functionalist priority of many early modernists, including his father, Saarinen’s complex modernism was revisionist. It generated an exploration and evolution of modernism that is fascinating to trace.  
—Jan Greben

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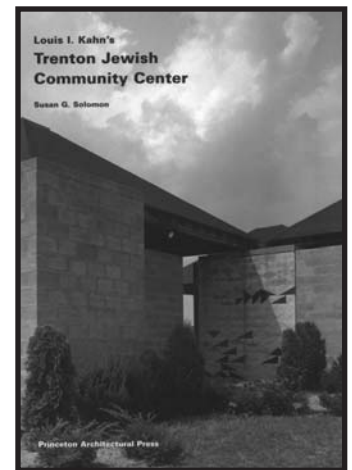
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## KAHN’S BATHHOUSE

Did the film *My Architect* pique your interest in Louis Kahn’s less-publicized works? The bathhouse and day camp-buildings designed by Kahn in 1955 and 1957, respectively, are thoroughly explored in Susan Solomon’s *Louis I. Kahn’s Jewish Community Center*. The book provides an in-depth analysis of the structures through original documents, drawings and critical examination of the design process. It also delves into social issues of the era that impacted the commission and design.

Solomon also contributed an essay on the Community Center to *Louis I. Kahn: In the Realm of Architecture*.



Louis I. Kahn’s Jewish Community Center  
Princeton Architectural Press, 2000  
200 pages; 70 b/w illustrations  
Paperback; \$19.95

## M E M B E R S H I P F O R M

Join the growing worldwide effort to identify, record and preserve architecture and urban design of the Modern movement.

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## NEWSLETTER: 2003/No.2

The New York/Tri-State DOCOMOMO newsletter is made possible by generous financial support from Brent Harris and the volunteers below who contributed content for this issue.

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Comments, articles and news items are welcome for future issues. Send to: DOCOMOMO NY/Tri-State, P.O. Box 250532 New York, NY, 10025 or email: [docomomo\\_ny@hotmail.com](mailto:docomomo_ny@hotmail.com)

## LIKE THE NEWSLETTER? THINK MODERN ARCHITECTURE IS WORTH A LITTLE EXPENSE?

Please join DOCOMOMO US for 2004. We've logged quite an array of accomplishments as a volunteer organization with a small but loyal base of members. Now DOCOMOMO needs the resources to do more and do it more effectively—and that means more paying members.

A membership form is on the back of this page.

## NEW EMAIL LIST READY

DOCOMOMO New York/Tri-State has set up a new email listserv to provide meeting and event announcements and news relating to Modern architecture in NY/NJ and CT. Sign up at: [www.docomomo-us.org](http://www.docomomo-us.org) (go to New York/Tri-State page) Already on the [docomomo\\_ny@hotmail.com](mailto:docomomo_ny@hotmail.com) list? You can switch to the new list at any time.

## 2004 DOCOMOMO CONFERENCE DATES

The VIIIth International DOCOMOMO Conference comes to New York in September. Mark the dates:

**Sunday 9/26:** Opening session (evening)

**Monday 9/27 & Tuesday 9/28:** Conference

**Wednesday 9/29:** Local tours and evening party

**Thursday 9/30-Saturday 10/2:** Technical Workshops

**Saturday 10/2-Sunday 10/3:** Local and regional tours

The conference committee is preparing a web site to be launched mid-February. Check back then to:

[www.docomomo2004.org](http://www.docomomo2004.org)

If you would like to help with the conference contact the committee via: [info@docomomo2004.org](mailto:info@docomomo2004.org)

### THANK YOU

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